

# UPSTAIRS CLUB

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Chicago, Illinois

An Educational Group

It is possible that we are out of touch with this changing world. It seems that much that we have seen this year in dance from the outside was very pretentious and ludicrous. I often think of an old friend, Philip Nutt, now deceased, who for many years was the president of the American Society of Dancing Masters. He once said that New York was an island off the east coast of America and that it had little to do with the rest of the country. I hold this thought obstinately. What with the press always pushing the absurd and the different what is the easily deceived American public going to believe. With my occasional trips into smaller communities, I still find a healthy normal outlook on life ... it does exist! Somewhere once, I read a description of a city as a festering sore on the earth's surface. In all fairness, once in a while a pearl is produced from this diseased surface. No matter how you look at it ... it was a very dully unsatisfying season, dancewise, with the exception of Balasarasvati and Gerald Arpino's "Sea Shadow".

Back in the early part of this year, in going over old scrapbooks and roll books, I realized that Stone and I had had a school together for a bit over 25 years .. Why not celebrate the fact? My own interest was to induce former pupils who have been successful to write us of their activities. I had forgotten that the art of letter writing has not existed in over a century ... and that most of our pupils went to Chicago schools where spelling, penmanship and rhetoric were sadly neglected.

The first letter to arrive was a grand one from BILL REILLY with pictures of Kathleen, age 6½ and Peter James age 5. It was very appropriate that Bill's letter should be the first because he was first in so many ways with us. PAT CUMMINGS was next with a real heart warmer. We always enjoy his letters because they are thoughtful and informative. Other letters with special interest came from FATHER FRED JONES, DIANE SPERBERG TALLMADGE, MYRL

LAURENCE, JACK WARNER, SHIRLEY GOTTLIEB EDDIE NOLL, DONNA MILLER, MARLENA LUSTIG, BARBARA MAC FARLANE, JOHN NEUMEIER, and DEAN DIGGINS.

Wires and flowers poured in until the studio looked more like a floral shop than a dancing school. Three of the wires seemed too nice not to quote at this time. From ELOISE & BILL MOORE in Washington D.C. - "A toast to your anniversary. Here's to many more years of your distinguished contribution in International Culture." From BONNIE ZIERT in Wauwatosa Wisc. "Congratulations, on a glorious 25th Anniversary and the artistry and teaching that created an incomparable school". From FELIX SADOWSKI - "To two great artists whose dedication produced many wonderful dancers".

There was no record of how many people dropped in - we think approximately between 500 and 600. Caterers supplied coffee and thousands of sandwiches. An army of mothers brought cookies, cakes and candies. There was a children's punch bowl. For the adults - International Club punch - with the bowl filled to capacity twelve times ... and there could have been more, but I was worn out. The big thrill for us was JIM MOORE'S arrival from New York with a scholarship for another boy, given by the group. The group's letter read:

"We send our warmest congratulations and our love on your 25th anniversary. We have often talked of how we can ever repay you for all you have given us, not only for the finest training in the field of dance but a way of life that we all enjoy.

We can't of course, ever repay but we can help make it possible for someone else to benefit as we have from your guidance. Therefore, we send this all too modest check to be used for the molding of another to join our ranks - and we say, with much pride, that we are the best damn dancers to be found."

Signed, BILL REILLY, JOHN SHARPE,



DARRELL NOTARA, JIM MOORE, PAT HEIM, PAT CUMMINS, GILDO DI NUNZIO and BILL MALONEY.

Other out of towners were DR. & MRS. ROSE and KAREN and her family. PHYLLIS GAMBOE and JANET CLARLETON from Cincinnati, CHAUNCE CONKLIN from Bloomington, and PAT and MARIE MURPHY from Canton, Ill. ANN BARZEL has mentioned in her various columns several times, the number of teachers present to prove the friendliness of the affair. Almost every musician we ever worked with was there - VIRGINIA WEBER CANNON, MADELENE HARGADON, HILDUR NELSON, TED BERG, LORA ABORN, ANDREA KUSHAR and RUTH GORDON, MILLY DOMVILLE our very first pianist could not attend because of illness but was there by proxy represented by a gorgeous basket of single mums and plum blossoms.

At the height of the party, we were presented with a lovely Bavarian porcelain figurine of three dancing figures by a group of students comprising one hundred names. The artist who created the figurine of incomparable fluidity and grace was the famed European artist Karl Tutter. The figurine is being mounted at this moment and will be on display sometime this month. As if this were not enough along with it was a three foot high porcelain vase filled with ranunculus and pink roses.

All in all it was - as quoted by Jim MERCHUT "a disgusting display of love". Or as ANN BARZEL said - "So who needs foundations and grants, with Stone-Camryn founding and granting and contributing to the community and to dance".

Mr. Stone ribbed me a great deal for starting the whole affair in the first place and intimated that I actually could and would be celebrating our 50th year of teaching in another 11 years. The 25 years only represents the school as Stone-Camryn which owns us both- we are its property.

The hope of a school is always in its younger ones coming up. In the photographs of the party the younger ones are evident who will take over the future. Among them DEAN & BILL BADOLATO, MAGGIE SMITH, LESLIE CASEY, DALE ARMENTROUT, JUNE DUNAWAY, LAUREN ROUSE, JORENE HOLAS and RICHARD WILCZYNSKI. Among the very young were PENNY JAY, NANCY GLYNN, CAREN CARTWRIGHT and ANDREW SCHULTZ.

On May 21st 12 small and talented boys were chosen from the schools 22 boys to

try for scholarships to be given from money on the anniversary. It was almost impossible to decide on just one so the decision was made in this way ...

For first place - RICHARD WILCZYNSKI  
(age 12 years)

WILLIAM MEYERS  
(age 13 years)

With the following to get a character class scholarship in the fall: ANDREW SCHULTZ, STUART LIVINGSTON, BRUCE SMITH, JAMES DOYLE and MARK TRUDEAU.

In summing up, the school has had much to be proud of with former students now owning their own schools in many sections of the country from Los Angeles to New York City. We have had at sometime dancers in every Ballet Company and Ballet Theatre has had as many as six at a time in their ranks - and always in the soloist level. At the moment SC dancers are in every New York Musical with many branching out into the acting field. Here at home we are especially proud of SHEILA REILLY & her Interlochen staff. In the spring of 1954 when MURIEL STUART phoned us about taking over the Dance Department of National Music Camp - we suggested that we could not but that Sheila would be highly capable. They agreed and since that time her department has become more and more important. This year her staff (almost always from the school) will be JOE KAMINSKI (his 10th year), STEVE PRIMIS (his 4th year), CARREN CHESHER (her 3rd year) and ELIZABETH WINEBERG (her 1st). It will be SHEILA'S 13th year. Others from the school who have been on the staff were JOAN PETLAK, BILL REILLY, JANE ORLOF, DIANE DAVIS, LLOYD TYGET, JEAN KULAK, PATRICIA MC ENERNEY, CAROL JURISIC, BETTE KILBRIDE, WILLIAM MALONEY, BARBARA STEELE, and DOLORES LIPINSKI.

Some day we may understand the strange machinations behind the Royal Danish auditions held recently in Copenhagen. Approximately 40 dancers from various parts of the world were screened from thousands of applications to contest for what they suggested as needing 10 dancers. Four of this group were from the United States and NAOMI SORKIN and JUDY CONWAY were part of the four. At the end of the first day they culled the group down to three of which NAOMI was one. Then on Friday they took one girl. When they were



so desperately in need of ten dancers - why? and will there be yet another audition? Who would go after such deception?

June is a month for visits from old students and friends. JOHN SHARPE spent a day with us in the studio on his way to Dallas for his third season as a choreographer. He had just finished choreographing "Where's Charley" in New York. ETTA BURO also home from No. Carolina. JAMES SHANNON has a summer stock job up in Wisconsin. MARGARET YELACIC will leave soon to try her wings in the big city. ELIZABETH WINEBERG will return to college this fall. And here at home BILL BADOLATO & ALICE BRIN received generous scholarships for college entrance this fall. FRED STROBEL will join the National Ballet in September under the direction of Frederic Franklin.

The fourth and final concert of the season hit a peak that will be hard to ever beat again. Our letters below to the cast express our feelings. Next season will be a real challenge for us with a younger than ever set coming up.

To The Cast Of Last Friday's Concert:  
- Bentley Stone.

Congratulation, I will not say thank you, your collective performance was to each of you its own reward. You will all remember, in time, your endeavor of last Friday, which came near to what dance should be, a dedication to an idea but not a means to vainglory. Think back sometimes as your individual careers progress, and recall the real interest of each of your colleagues, not only to their own approach, but to yours and theirs. This you will find rare, but it will be a warm memory. This attitude makes for great theatre always, but more it makes for the development of the individual. That is what dance is to me, a subjection to ones self to an idea of style, or a dramatic motivation, and a sense of the importance of the whole, with the self negated for the end result. This happened last Friday, so self is not lost in the process and wonder is found at last. Camryn and I will rejoice if you all continue to seek what is perhaps impossible to attain, but the effort is worth a life time. The Audience which did not come were the ones that missed, that is the way with dance.- she gets in there at the most unexpected times, and then one has it.

- Walter Camryn

In all our years of program giving we have seldom had a more satisfying evening than last Friday's performance. From the beginning to the end, each Ballet could hardly have been presented any better.

Each and every dancer performed like a seasoned artist, and it goes without saying, that we were very proud. It is good to see the excellence and dedication one works for realized so completely.

We were doubly blessed this evening with a warm and enthusiastic audience. I have never been one to under estimate what this can do to a performer - a good audience will add luster to the performer and he in turn will give his life's blood in return.

On the negative side - a very small percentage of those in our school attended. It is hard to understand how indifferent some people can be to something that they are not personally involved in - this evening was certainly their loss. In Ann Barzel's words: "when they give a show - a joyful gathering of the dance world".

In a world where interest and talent is wasted on obscenity and the more twisted facets of our crazy world - my ballet - "A Sense of Wonder" was in a way my protest against the world.

I give my humble gratitude to our dancers and to the delightful audience who attended.

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FOR THE PARENTS TO MULL OVER

- Joseph D. Noshpitz, M.D.

Our minds, our intelligence, our emotions, our characters grow, by being frustrated. We grow, psychologically, by encountering a difficulty and mastering it. We grow by solving problems. We don't grow by stagnating or by avoiding difficulties, or by just being - The child who has everything done for him, everything given to him, everything forgiven him - this child is a deprived child. Psychologically speaking, he is being served a diet without the essential vitamins and minerals - and he will

shortly show signs of nutritional deficiency. A home that has no taboos, that makes no demands, that requires no politeness or conformity, that sets no firm rules and limits is a home that the city sanitary inspector ought to serve a ticket to. It's an unhealthy place, a breeding ground for trouble. And trouble there will be. A child's character needs adequate structure, and to begin with, these controls must come from without. Only when external controls have been adequate can the child take them into himself, make them a part of himself, and thus have the

necessary internal structure to allow growth to proceed fully and well.

(The author is a child psychiatrist with wide experience in both private and institutional practice).

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#### Recommended Summer reading

YOGA & HEALTH - By Yesudian & Haick  
THE ART OF LISTENING- By Barbara Dominick  
REPORT TO GRECO - by Kazantzakis  
THE WILD SWAN - by Monica Stirling  
FOOD IS YOUR BEST MEDICINE  
By Henry G. Bieler, M.D.

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